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## AMERICAN ART NEWS.

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## SPECIAL ANNOUNCEMENT.

## SUMMER ISSUES.

The AMERICAN ART NEWS will  
be published, as usual during the sum-  
mer, monthly until Saturday, October  
13, next, when the weekly issues will  
be resumed, and a new volume will  
begin.

The remaining monthly summer  
issues will be published on Saturdays,  
August 18 and September 15.

## The June Burlington.

The June number of the Burling-  
ton has a remarkable frontispiece in  
a reproduction of Rembrandt's fa-  
mous picture, "Saskia as Flora," former-  
ly in the possession of the Duke of  
Buccleuch at Dalkeith Palace, and  
later on hung in Montagu House,  
whence it was removed to the Na-  
tional Gallery. It is not on exhibi-  
tion there or anywhere at the present  
time. This is doubtless the original  
work painted by Rembrandt, and was  
the source of at least three well known  
copies, one of which is in the Bonde  
Collection, Stockholm, one in the col-  
lection of Mrs. Ellice of Invergarry,  
and the third now in the possession of  
Mr. Lockett Agnew.

Arthur D. Waley contributes a paper  
on "The Rarity of Ancient Chinese  
Paintings," with an illustrative plate  
reproducing a genre painting on silk  
by Chou Fang. "Ancient Glass in Eng-  
land" is the theme of an article by  
Pierre Turpin, in which he treats more  
especially of heraldic glass. An Eng-  
lish XV century Roundel illustrates  
the text. An interesting note by D. S.  
MacColl on Bradshaw's tapestries at  
Ham House raises the question of this  
XVIII century English Tapicer's place  
among the artists of that period. H. P.  
Mitchell writes with authority on  
"Some Limoges Enamels of the Primi-  
tive School," two admirable plates ac-  
companying his article. Roger Fry's  
paper on "Children's Drawings" is an  
illuminating discussion of the possibil-  
ities of cultivation of the artistic im-  
pulse in children, and an interesting  
statement of the result of the writer's  
investigations. Herbert Cescinsky de-  
votes a short article to "An Unrestored  
Stuart Standing Cupboard," and Camp-  
bell Dodgson describes a "Sheet of  
Studies by Dürer," two landscapes, and  
some remarkable sketches of animals,  
reproduced on the accompanying plate.

## HIGH ART PRICES IN EUROPE.

The results of the important art and  
literary sales held in London and Paris  
to mid-July have been not only far bet-  
ter in the prices obtained and in inter-  
est and attendance than had been an-  
ticipated in those capitals, but have  
surprised American art lovers and col-  
lectors, and even American and foreign  
dealers resident here. The sale of the  
pictures owned by Sir Joseph Beecham  
at Christie's in the late Spring realized  
a total of nearly a half million dollars,  
only a hundred thousand less than  
the most successful picture sale—  
that of several combined collections (at  
the Plaza), held in America last season.

The stories we publish today of some  
recent art sales in London and Paris  
show that prices again ruled high and  
that the art marts in those cities are  
seemingly not especially depressed by  
the war. This would appear at first  
thought rather an anomaly, but the  
conditions that happily appear to keep  
up prices in Europe for the best art  
works, if analyzed, can be easily un-  
derstood. While the heavy war taxes,  
etc., have undoubtedly hit hard the  
more wealthy older collectors and buy-  
ers in both France and England, and  
especially the aristocracy of those  
countries, there are many people there  
who have made and are making for-  
tunes out of the manufacture of muni-  
tions, clothing, etc., and the furnishing  
of provisions, etc., to the belligerent  
and neutral governments, and a good  
percentage of these have rushed into  
the collecting of art treasures. The  
American collectors, and the dealers,  
both here and abroad, have also not  
been idle, the former through the deal-  
ers or agents, and the latter directly,  
and have watched and taken advan-  
tage of the coming on the market of  
fine works.

The results of the recent sale at  
Sotheby's, in London, of the superior  
collection of prints, old furniture and  
armor owned by the Earl of Pembroke,  
and Montgomery were more than good,  
and we publish a cable from our Lon-  
don correspondent today detailing the  
purchase by the Duveens of the famous  
Pembroke Mantegna, a small panel—  
reproduced on another page—before it  
was offered in the Pembroke sale on  
June 9, for the highest figure ever  
given for a picture of its dimensions.

The sale of the Hope heirlooms at  
Christie's, comprising old family jewels,  
pictures, furniture, art objects, minia-  
tures and enamels, which will begin  
July 17 and consume seven days in  
dispersal, and whose results will be  
published in our issue of August 18,  
also bids fair to bring some remarkable  
prices.

These unlooked for and good trade  
conditions in England and France  
should make for cheerfulness and hope-  
ful anticipation of the next art season  
in this country, which has now unques-  
tionably become the great world art  
mart.

Funds have been subscribed by San Fran-  
cisco art lovers to assure the maintenance  
of the (Exposition) Fine Arts Palace for  
another year.

A ms. valued at \$30,000, on which is writ-  
ten the Koran, the Mohammedan scripture,  
is one of the relics on view in the Toledo  
Museum.

## AS TO WAR POSTERS.

The great war has as yet, and rather  
surprisingly, failed to produce, even  
with its inspirations of heroic deeds  
and brave and nobly borne suffering, of  
winged armies battling in the air and  
the new underwater "terror of the seas,"  
any really great and enduring work of  
art or literature. Kipling, although he  
nearly touched his old standard in his  
poems, "The Custom of the Trade" and  
"The American Spirit Speaks," has in  
his output of prose and poetry sadly  
failed to move his wide audience. Thus  
far no artist, save possibly Raemaker  
in his cartoons, has struck the mark.

It had been thought and hoped that  
the poster designers would long ere  
this have given out some superior work  
in this line of art production, but with  
a few exceptions the war posters of  
all the warring nations, save Italy, have  
been below the average in merit. There  
were a few good French posters early  
in the war, and the British "Lion and  
her Whelps" was an exception in a  
long and dull array. Of the American  
war posters, with the honorable excep-  
tion of Blashfield's fine female heads  
typifying the French, Russian and  
American Republics and the convinc-  
ing "Uncle Sam Needs You," the less  
said the better.

We publish, therefore, with the more  
pleasure, as our frontispiece today, and  
through the courtesy of Riccordi Broth-  
ers, the music publishers of Milan and  
New York, a reproduction of the fine  
and inspiring Italian war poster by L.  
Metlicowicz, "Finalmente," and a  
smaller reproduction of the same artist's  
"Avanti." Both these works, in com-  
position, lofty and elevating expression  
of form and feature, sense of movement  
and, above, all, in beauty of color, are  
inspiring to a degree. We commend  
their study to all poster artists.

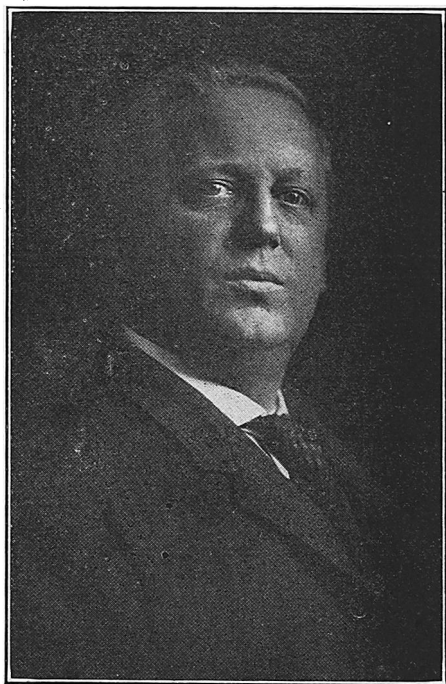
## A GOOD MAN GONE.

The detailed story of the life and  
work of the late Mr. Holland Sam-  
son, Vice President for several years  
of the Anderson Art Galleries, and  
whose sudden, untimely and almost  
tragic death June 24 last brought sad-  
ness to a host of friends, fails, like most  
obituaries, to give any adequate idea  
of his real and intimate personality.

With the capital of an unusually re-  
tentive memory, rare literary taste and  
a well stored mind, added to that of a  
thorough literary education and journal-  
istic training, he came late in life to a  
work—that of general literary and art  
advisor and compiler of advance press  
reviews, to a large metropolitan art and  
literary auction house—with excep-  
tional qualifications, and his work was  
in consequence the best of its kind  
that New York has ever known. His  
enthusiasm and his interest in the art  
and literary collections that came to  
the Anderson Galleries, many of them  
famous ones, were an inspiration and  
the greatest aid to the exhibitions and  
sales of his house, and his reviews were,  
as a rule, used and printed as they were  
written by the art writers and critics  
of the dailies, and even of the art peri-  
odicals, for they could not be improved.

It will be difficult if not impossible  
to replace William Holland Samson.

## OBITUARY.



WILLIAM HOLLAND SAMSON.

## William H. Samson.

William Holland Samson, aged 57, vice-  
president of the Anderson Galleries, New  
York, died suddenly at Lake Mahopac, N.  
Y., June 24 last of heart disease.

Mr. Samson was widely known as an  
author and collector of historical data. He  
was born in Le Roy, N. Y., Feb. 2, 1860, a  
son of Russell L. and Mary Elizabeth Par-  
sons Samson, received his education in the  
public and high schools, and for several  
years studied law, during which time he  
was correspondent for a number of city  
newspapers. He was also for some years  
an editorial writer on the Post Express, of  
Rochester, N. Y.

In addition to his newspaper work Mr.  
Samson devoted much time to the study of  
local history and the formation of a library,  
local and general in character. His collec-  
tion included prints, engravings, autographs,  
pamphlets, books relating to the Indians  
of Western N. Y., and the settlement and  
development of the region by the early  
colonists. It embraced thousands of items,  
many of great rarity, and much of the col-  
lection of local interest was added to the  
Rochester Historical Society.

During his residence in Rochester, Mr.  
Samson edited three collections of impor-  
tant historical letters and documents as  
follows: The private journal of Aaron  
Burr, written during his four years' sojourn  
in Europe, a large collection of letters,  
written by George Washington, after his  
election to the presidency, and also the let-  
ters which Zachary Taylor wrote to mem-  
bers of his family from the Mexican battle-  
fields. This data was published in four  
volumes, with introductions by Mr. Sam-  
son, for the owner of the original manu-  
scripts, Mr. William K. Bixby, of St. Louis.  
The books were distributed gratuitously by  
Mr. Bixby among the principal libraries of  
America and Europe.

From 1904 to 1906 Mr. Samson was presi-  
dent of the Rochester Historical Society,  
and he was also a member of the New York  
State Historical Association.

He was married to Mary Elizabeth Bix-  
by, of Adrian, Mich., Dec. 25, 1882. In  
October, 1911, he resigned his position on  
the Rochester Post Express to become an  
official of the Anderson Galleries, and he  
was also an official of the Metropolitan  
Art Association.

Under Mr. Samson's direction the cata-  
logs of the company's sales were prepared  
and much interesting advance information  
supplied to the press. Mr. Samson took  
genuine interest in art and literary matters,  
and the data he gave out for publication  
was far above the average in quality, and  
was greatly appreciated by art editors and  
writers in this city and elsewhere.

Mr. Samson leaves a widow, and two  
sons, Russell A., of Cal., and David P. of  
Elizabeth, N. J.; a brother, John P. Samson,  
of Le Roy, and two sisters, Mrs. John  
Chase, of Denver, and Mrs. W. M. Carpen-  
ter, of Birkenhead, England. His city  
home was at 454 Riverside Drive, New York.  
The funeral took place at Le Roy, N. Y.,  
June 26 last.

## Carducius P. Ream.

Carducius Plantagenet Ream, the well  
known Chicago painter of fruit, died in that  
city June 20 last, aged 80. He was born in  
Ohio in 1837, studied in Europe and this  
country, and was for many years an exhibit-  
or in the London Royal Academy and at  
the large American displays. His fruit pieces  
(Continued on page 7)